

NEW AMUSEMENTS: "THE TWO JANES" AT BROAD; "THE ETERNAL MAGDALENE" AT WALNUT

THERE IS DIRECTION



Here we have a certain Mr. Griffith who once gave some thought to a set of flickers which he intended shooting across the screen under the title of "The Birth of a Nation." The rest is history. It will repeat itself next week, when the famous film comes to the Chestnut Street Opera House.

Jolson on the Jokester's Art

The Comedian of "Robinson Crusoe, Jr." Reflects Learnedly on "Hokum Stuff" and the Vaudeville Training School

By AL JOLSON

Fighting vaudeville is the best training the world has for a comedian. To make good one has to continually get up new stuff, and it seems the better your material the more frequently it must be changed.

Comic clothes are poor props to lean upon, and the comedian who resorts to them can be sure of but one good laugh—the occasion of his first appearance. Bright stuff, crisply told, fresh material kept up to the minute, restraint in the manner of trying to be too funny and, most important of all, a good audience out front—these are the things that make a comedian what he is.

PURPLE LADIES ARE AGAIN HER FORTE

After all, there is no one like the favorite tried by time. Not that Eugenie Blair, who comes to the Walnut in "The Eternal Magdalene," by H. H. McLaughlin, next Monday, is especially old. But for Philadelphia she possesses the charm of a friend of years standing. She has played all sorts of roles here often. Doubtless, the theatrical statistician could unearth various "Eugenie Blair Clubs" in West Philadelphia and other sections.

THEATRICAL MAP OF NEAR FUTURE

Musical comedy, comedy, melodrama and drama are about to add zest to the new-born theatrical season. Some of the managerial announcements include the following: Marie Tempest, finished and felicitous comedienne, will make her first Philadelphia appearance since the revival of "The Marriage of Kitty," a year and a half ago.

ACTRESS INSPIRES A NEW SONG

Having a cigar named after you is honor, but having a song named after you is delectable honor. At least that might be the opinion of Mabelle Estelle, still in her teens. Miss Estelle, well known as a leading woman in dramatic productions, was playing in "The Girl He Couldn't Buy" when it was first produced in Caudery's short play. Incidentally, it comes to the Knickerbocker tomorrow night.

Is There a Movie Trust on the Horizon?

IS THERE a Movie Trust coming? Maybe you think it doesn't matter. You with your nickel, your dime, your quarter. It does. For hurry matters; lack of capital matters; lack of ability matters; bad salesmanship matters. And those are the results of retail methods in a wholesale industry.

Any one can get into the business of making photoplays if he has a modest bit of capital. There can never be a watertight-producing trust. Nobody can put together a photoplay theater with that same necessity. There will never be a moving-picture trust. But what about selling your production? What about filling your theaters? There has got to be a big co-operation or the thing won't work.

So far the moving-picture industry has just been experimenting. First we had the General Film Company, which tried to monopolize the short-subject field. The Universal and the Mutual came along, and we had a system of three trusts, and they made money. Then the longer film arrived, the present-day five-reel feature. The General resisted it and was almost wrecked.

The Hazards of Hazzard "Back Stage"

If people knew how fascinating it was "back stage," especially at musical shows, and even to the tried interviewer, there could be a grand rush thither after every act. In front you get the finished picture, the nicely placed hints, the graduation of costume designers.



Right, "one of the early season successes. It is a serio-comic crook tale. "How did you do it?" Thus the questioner. "I don't know; I only wrote it," he rejoined. "As a matter of fact, I wrote merely the story.

CLOSE-UPS

DESMOND, WILLIAM, leads, NYMP; b. Dublin, Ireland; stage career, educated in New York; stage career, in "Quo Vadis," 14 yrs. in Burbank stock; Los Angeles; started in N. Y. in "The Judge and the Jury," season in stock in Australia, 2 yrs. with "Bird of Paradise," m. p. career, N. Y. H. Height, 5 feet 11 inches; weight, 150; dark hair, dark eyes. Recreation, baseball. Dark address, NYMP, Inceville, Cal. At the Arredia next week with W. B. Rice in "The Dawn Maker," an Ince-Triangle production.

MAKING THE MUSIC SUIT ALL THE MOVIE FANS

The problem of the photoplay orchestra conductor is to make his organization popular and scholarly, lowbrow and highbrow at the same time. Regatta and the old masters must not jostle one another for honors, yet each must be represented.

CLOSE-UPS

RIDGLEY, CLEO, leads, Lasky; b. New York city, May 12, 1893; lived in Rosencell, Wis., and Edgewater, N. J., as a child; stage career in N. Y. Hippodrome chorus in "Arrival of Kitty" Company, played ingenues in Scranton, Pa., stock company; m. p. career, Kalem ("Old Florida," "The Invisible Power," "A Japanese Idol," etc.). Lubin, Universal, Lasky ("Stolen Goods," "The Secret Orchard," "The Belshazzar Woman," etc.). Studio address, Lasky, Hollywood, Cal. At the Palace next week with "The Victory of Conscience."



Here we have the Man Friday of "Robinson Crusoe, Jr.," taking up some weighty matters of publicity with Manager Edward Blum and Press Representative Delbert Davenport, of the Lyric. The young man with the "amazing editors' terror" under his left arm has just said smilingly: "Yes, Mr. Jolson; two columns for Saturday."

The Theatrical Baedeker

"The Two Janes," a New Musical Farce, Comes to the Broad—Eugenie Blair at the Walnut in the "Eternal Magdalene"

BROAD—"The Two Janes," with Harry Fisher, Lillian Leo, Claude West, Marie Fanchonetti, Frederick Trowbridge, Jane Fearnley, James McElhern, Marie Glessner, Stanley Ridges, Victoria Gauran and others. A musical farce, with book by Norman Lee Swartout; lyrics by W. M. Cressy and Ted Robinson, and music by Max Faetkenheuer. "To tell the story," says the press agent, "would be anticipating and spoiling too many surprises that a farce creates."

AT POPULAR PRICES WALNUT—"The Eternal Magdalene," with Eugenie Blair, Wilson Reynolds, Taylor Carroll, Charles Collier, Fanny Clifford, Myra Bellair, Annette Hattie and others. A drama by Robert McLaughlin, a Cleveland critic, in which "the eternal Magdalene" comes in a dream to a reformer, who has brought a rival to his town to clean up its morals; he alters his opinion of the "oldest profession." One week only.

CHESTNUT STREET OPERA HOUSE—"The Birth of a Nation," with Henry B. Walthall, Mae Marsh, Lillian Gish, Bobbie Harron, Wallace Reid and the well-remembered cast. D. W. Griffith's great photodrama of the Civil War, seen last year at the Forrest and now returning to the city for its first showing at popular prices. Limited engagement.

KNICKERBOCKER—"The Girl He Couldn't Buy," with Mabelle Estelle and others. A comedy-melodrama, already familiar to the city, in which a forlorn young girl resists the temptations of a man who has ruined her father and, leaping herself with a young criminal, whom she reforms, wins to happiness. One week only.

CONTINUING PLAYS FORREST—"Little Miss Springtime," with Sari Petras, John E. Hazzard and George MacFarlane. A Victrolaful of delicious Viennese music, with good comedy added. GARRICK—"Sport of Law," with Mary Boland and Frederick Truesdell. A drama by Stuart Fox, based upon the motive of revenge which takes possession of a young woman's mind. The first metropolitan production of a provincial and ingenious thriller.

LYRIC—"Robinson Crusoe, Jr.," with Al Jolson, Lawrence O'Drury and Kitty Doner. A winter garden show with a plot and all the other things. Jolson at his best. ADELPHI—"Experience," with Ernest Williams, Ingersoll and a large cast. A modern morality play, with more reality and humaneness about it than graced "Everywoman." Glendinning acts superbly.

BARD GETS THE GATE AS TRASHY POET

Shades of the goody company that gathered at the Mermad Tavern? Here are made of the theater who repute Will Shakespeare and will have none of him. Florence Tempest and Marion Sunshine, whose mother raised them to be Shakespearean actresses, have the audacity to declare that they consider him "trashy." When this sprightly pair were signing contracts for their return to vaudeville, Miss Tempest, in describing their new offering, said: "I do hope they like it. I don't want to have them say after our finale, 'the rest is silence.' " "Why, Tempy, you are 'pulling' Shakespeare on us," remarked the booking man. "Where is your license?" "See, Mr. Two-Day Man, Tempest and Sunshine have played Shakespeare roles and have gotten away with them. Ask Mantel. That's fair enough, isn't it? Our mother wanted us to be great Shakespearean artists. At an early age we were apprenticed to Robert Mantel, and played the two little princesses in 'Richard,' James O'Donnell Bennett gave us wonderful notice in Chicago and I read it whenever the world seems all wrong."

WHY HARRY FISHER IS "HENNERY" AGAIN

This story is the product of the press department of "The Two Janes," which comes to the Broad Street Theater next Monday night. Its hero is Harry Fisher, the falsetto grammarian, who immortalized the remarks: "Why does him tell those lies?" and "I'm not rude; rich!" This summer the comedian raised chickens, but when "The Two Janes" was about to leave on its present tour he didn't have time to dispose of his stock. Undaunted, he crated his fowl, carried them in his baggage car with other theatrical paraphernalia, fed and watered them, regularly. When the night was dark and the town was on good food, Fisher would slip the birds. Pronto! Broiled chicken, milk-fed and freshly killed, for the troupe. One wonder if the milk was carried in a special insulated car.

ORCHESTRA TO GIVE MORE CONCERTS

The musical season may be said to begin with the printing of a story about Carnegie's salary. So when one reads "Caruso To Get \$500,000 For Singing Thirty Times," one knows where one is. Further scanning reveals that the season and lyrics Librettists Bori has recovered her soprano, lost a year ago; Nordica's soul has been "transmitted" to a girl prodigy, and Emma Eames is singing again, after retiring. All these facts relate to the musical world at large. As for Philadelphia, it is not behindhand. The Philadelphia Orchestra, which opens its season in October, will during that season give more concerts than ever before in its history. Beside the twenty-two pairs of symphony concerts there will be an extra performance of the Bach Passion music in March; public school concerts will continue, and Mr. Stokowski's men will play at the University of Pennsylvania and in Washington. The Washington appearance has been increased, and Baltimore will be visited. An extensive public concert tour is planned; and one in New England.

EUGENIE BLAIR At the Walnut in "The Eternal Magdalene"